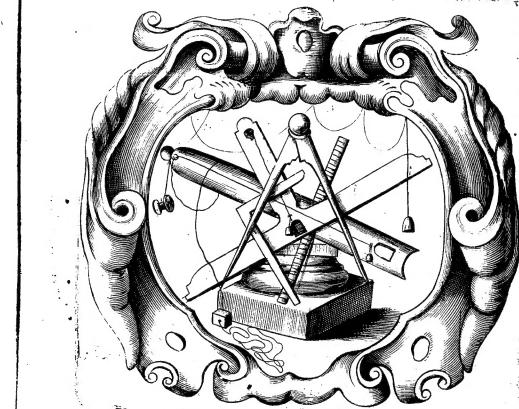




THE
Regular Architect:
 OR THE
 GENERAL RULE OF THE FIVE ORDERS
 OF
ARCHITECTURE
 OF
 M. GIACOMO BAROZZIO DA VIGNOLA.
 WITH
 A New Addition of MICHAEL ANGELO BUONAROTI

Rendred into English from the Original Italian, and Explained, By
JOHN LEEKE
STUDENT and TEACHER of the MATHEMATICKS,
 For the USE and BENEFIT of
 Free *Masons*, *Carpenters*, *Joiners*, *Carvers*, *Painters*,
Bricklayers, *Plaisterers*:
 In General
 For all Ingenious Persons that are concerned in the Famous ART of
BUILDING.



LONDON,
 Printed for *Rowland Reynolds*, and *William Sherwin*, and are to be sold at their shops
 at the *Sun* and *Bible* in *Paternoster-Street* near *Moor-Street*, and next door to the *Star* in
Little Britain, **MDCCLXIX.**

To the READER.

Courteous Reader,



Intend here briefly to declare, for the better understanding hereof, what was the occasion that moved me to make this finall Work, and afterward to publith it for the common service of those that take delight therein. Having Exercis'd this Art of *Architecture* for divers years in sundry places, I have been alwaies pleased to see the Opinions of as many Writers as I had, concerning this practice of the Ornaments, and by comparing them both among themselves, and with the Works of the Ancients, which are seen yet in being, to draw from thence some Rule, on which I might reliue with such security, as might please, if not all, yet at least the greater part of them that are capable to judge of this Art, and that only to serve my own use, without any other end. Therefore laying aside many things of those *Writers*, from whence ariseth no small difference, to the end to rest more secure, I propofed to my self the ancient Ornaments of the *five Orders* which are seen among the Antiquities of *Rome*; and considering all together, and examining them by diligent Measures, I have found that those which seem most beautiful to common judgment, and which repreſent themselves with most grace before our Eyes, those I say have a certain correspondence and proportion of Numbers among themselves not intricate, ſeeing that each of the leſſer Members measure the greater, punctually diſtributing them into ſo many parts. From whence conſidering more nearly, that all our Senſes are pleaſed in this Proportion, and diſpleaſing things are diſferent from it, as the *Musicians* do moſt fenſiblē demonſtrate in their Science; I have taken Pains theſe many years to reduce the ſaid *five Orders* of *Architecture* under one brief Rule, eaſie, and which might readily be put in practice; and the manner which I have obſerved in it is thus. Desiring to bring to this Rule the *Dorick Order*, for an Example I have found the Theatre of *Marcellus* to be the moſt commended among all others, according to the judgment of every one, and therefore also I have taken

To the Reader.

taken it for the Foundation of the Rule of the said Order ; of which having determined the principal parts, if afterward certain of the lesser Members have not so exactly answered to the proportion of Numbers (a thing which often happens by the work of the Tools, or other accident, which may often be in these small things) that I have fitted to my Rule, nor differing in any thing of importance, but accompanying rather that small licence with the authority of other *Doric* Orders, which also are esteemed beautiful; from whence I have taken the other smaller parts, alwaies when it was necessary to supply it. Not as *Zenix* did of the Virgins among the *Crotoniacks*, but as my judgment hath led me. I have made this Election of all the Orders, taking them purely altogether from the Ancients, and not mixing any thing of my own, except it be the distribution of Proportion, founded on simple Numbers, not having regard either to the Braces, Feet, or Palmes of any Place, but only to one Arbitrary Measure, called *A Module*, divided into so many parts as from Order to Order may be seen in its proper place. And by this means I have so facilitated this part of *Architecture* (otherwise difficult) that any mean understanding, if he have but only some taste of the Art, may comprehend the whole at one view; and easilie use the same, without taking much pains in reading. Yet had I no intent to publish this Work, if it had not been for the intreatie of many of my Friends which desired it; and much more by the Liberality of my perpetual, most Illustrious, and most Reverend Lord, Cardinal *Farnese*; which, besides that I have received such courtesies from his Honourable House, which hath given me favour to make this diligence, hath also given me the mean to be able to satisfie my Friends in this particular, and to give you suddenly other greater things on this Subject, if this Part be so accepted of you as I hope it will be. And seeing that in this place it is not my design to answer Objections, which I know will be propounded by some, that being not my intention ; so leaving the charge to the Work it self, which being acceptable to the Judicious, will cause them to answer for me against the Objections of others: I say only, That if any one shall judge this Work to be vain, maintaining that there can no firm Rule be given, because that according to the opinion of all, and namely of *Vitrivius*, there must oftentimes be added and substracted to the proportions of the Members of the Ornaments, to the intent to supply by Art in those places, where our sight may be deceived by any accident. To that I answer, That it is wholly necessary in that case to know how we would

To the Reader.

would have them represented to our Eyes, which shall be alwaies a firm Rule, which in another place I have propounded to be obserued, seeing that we proceed therein by certain curious Rules of *Perpective*. The Practice whereof (so much as is necessary to this Art, and to Painting both together) I hope to give you suddenly, in such manner as I am assured will be dilectable to you.

My intention, as I have said, was none other than to be understood by those only, which have already some taste of the Foundation of the *Art*, and therefore I had not added the Name to any particular Member of the *Five Orders*, presupposing them to be already known. But finding afterwards, by experience, that the Work was very acceptable to divers Persons of Quality, moved by the desire they had to be able to understand with little labour the entire of this *Art* concerning the Ornaments, and that they desired no other thing than the particular Names, I was willing to add them according as they are ordinarily called at *Rome*, and in such order as you may see, only advertising that the Members which are common to divers Orders, after they have been only once named in the first Order, there is no mention made of them in the other Orders.

G. Barozgio.

The TRANSLATORS PREFACE.

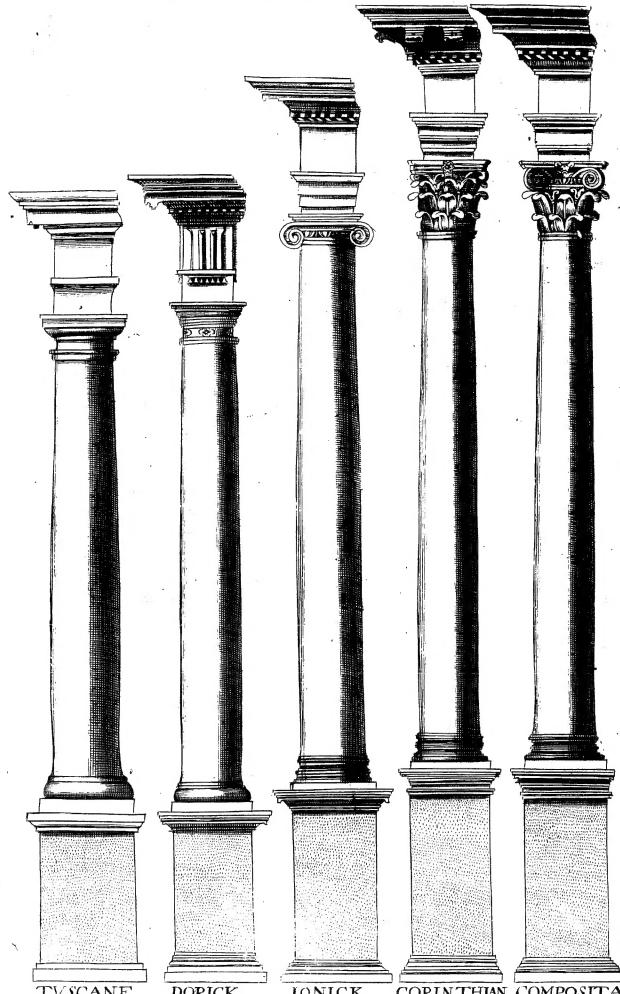
To the Reader.

Gentle Reader,

Considering that those things are easiest comprehended and best retained in memory, which is taught by the fewest Precepts, therefore we have made choice of this Author as an Introduction to the Ornamental part of Architecture, and have styled him, The Regular Architect, because he sets down one general Rule for the Principal Numbers of all the Five Orders; which Rule our Author found from the Observation which he made of the Antiquities of Rome. The Author being perspicuous of himself, we have endeavoured to render him in his own Sense, only adding here and there a word upon occasion to explain his meaning more fully. If this find acceptance, expect in a short time the Rules of Practical Perspective of the same Author, From him, who is

A Lover of all ingenious Artists,

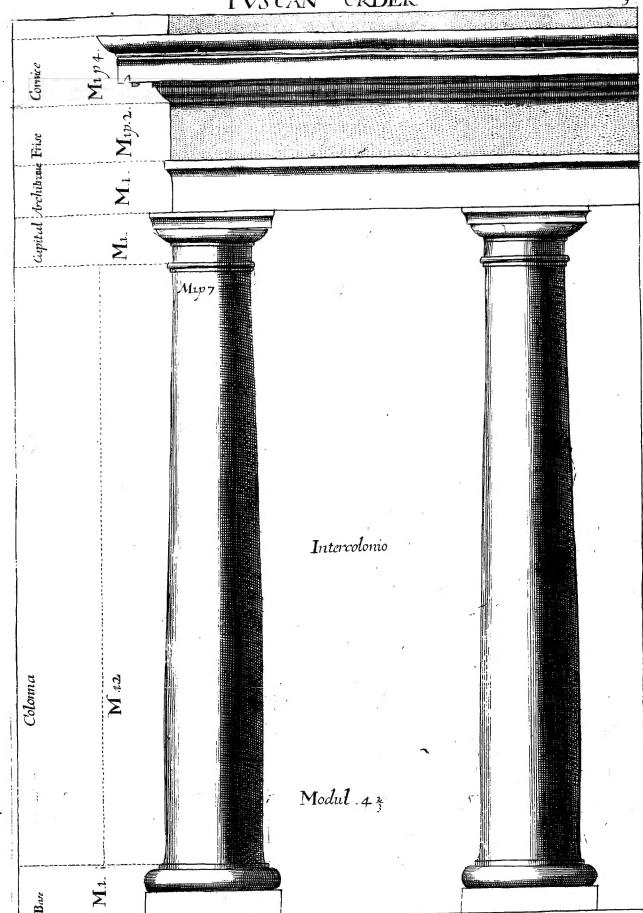
JOHN LEEKE.



Intending to treat of the five orders of Columns, that is to say the Tuscan, the Dorick, the Ionick, the Corinthian, and Composita, it is convenient at the beginning to shew the figure of each kind, of which I am to speak, although their particular measures are not set downe, but that they are only here put to shew a general rule, which afterward shall be declared particularly in each order.

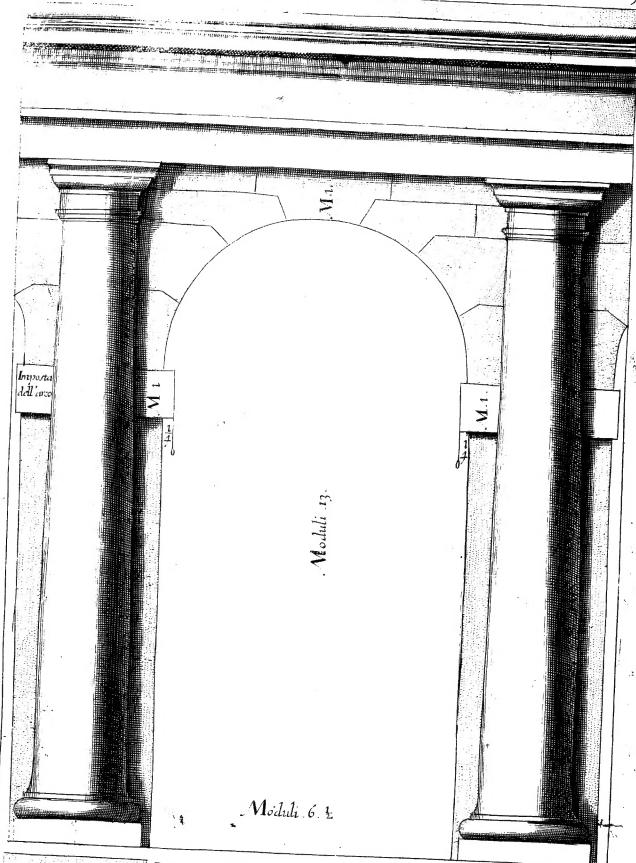
TUSCAN ORDER

3

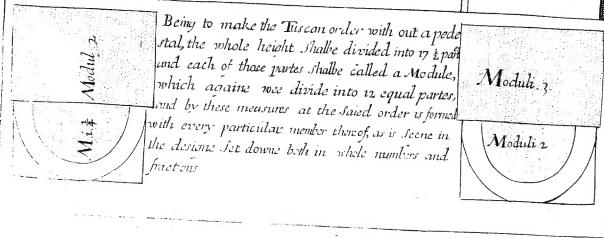


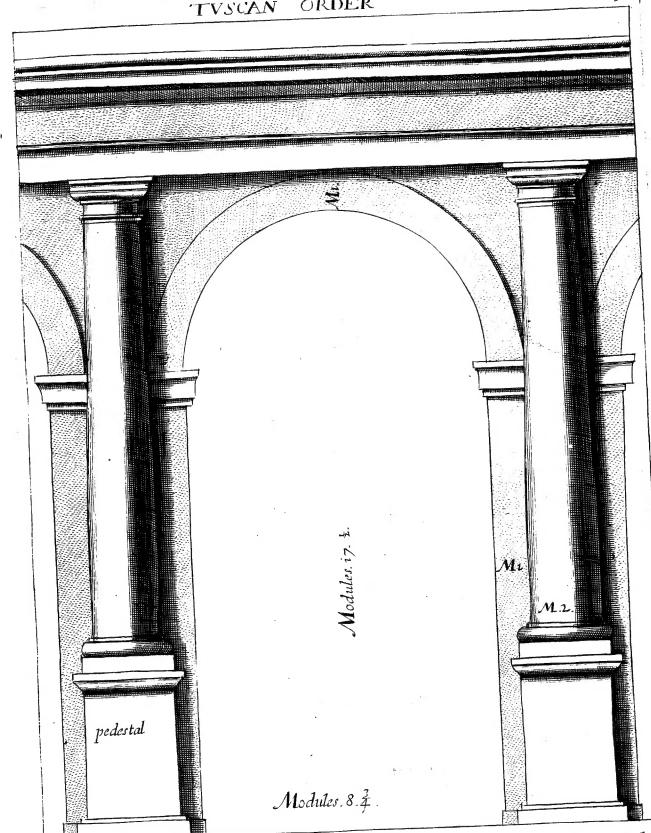
Finding no Tuscan order amonge the antiquities of Rome, from whence I might have formed and
as I have found in the other four orders, the Dorick, Ionick, Corinthian, & Composite, I have taken the
authoritie of Vitruvius in his fourth booke & seventh Chapter, where he sayes, that the Tuscan Column
ought to be in height with the base and Capital seven times his owne diameter or thickness.
In the rest of the ornaments, namely the Architrave Fine and Cornice, it is convenient to observe the rule
which I have found in the other orders, that is, that the Architrave Fine and Cornice may be the fourth
part of the height of the Column, which is 14 modules with the Base and Capital, as is seene set
downe by numbers, so also the Architrave Fine and Cornice shalbe $\frac{3}{4}$ modules, which is the fourth
part of 14, the particular members shalbe exactly set downe in their proper place.

TUSCAN ORDER.



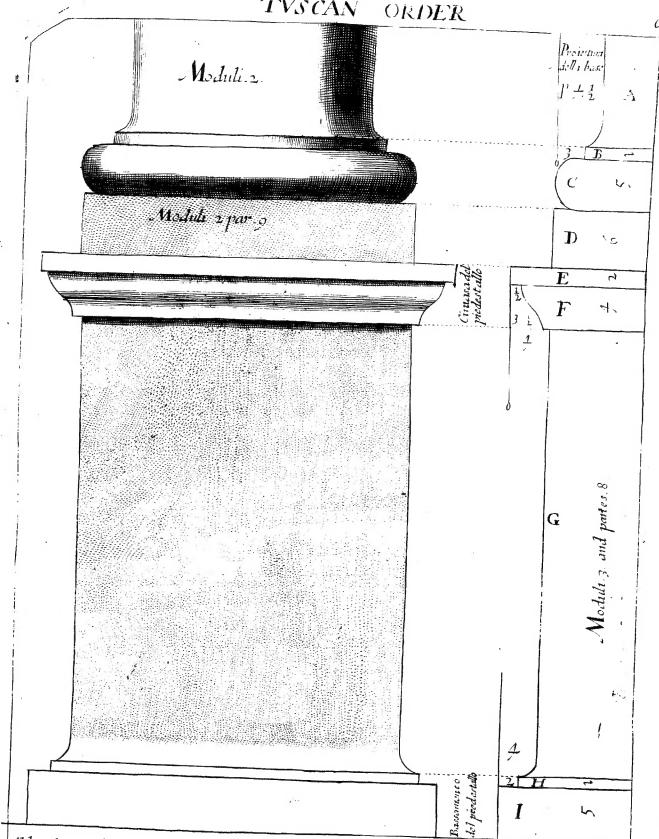
Moduli 6. 4.



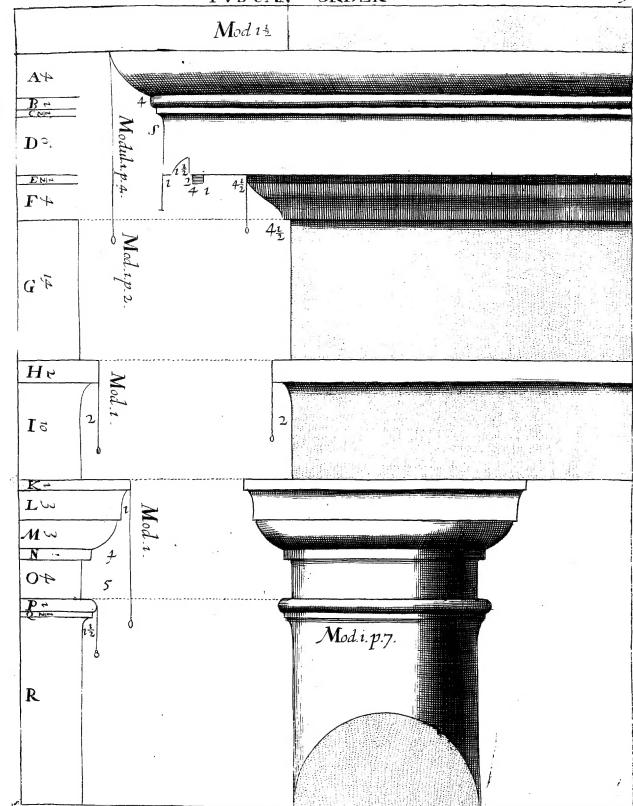


But being to make the said order with a pedestal the whole height is to be divided into 22 parts and $\frac{1}{2}$ which is done, because the pedestal requires to be in height the third part of his Column with Base and Capital, which being 14 modulis, the third part is $\frac{4}{3}$ modulis and $\frac{1}{2}$ which added to 17 modulis and $\frac{1}{2}$ make together 22 modulis and $\frac{1}{2}$

TUSCAN ORDER



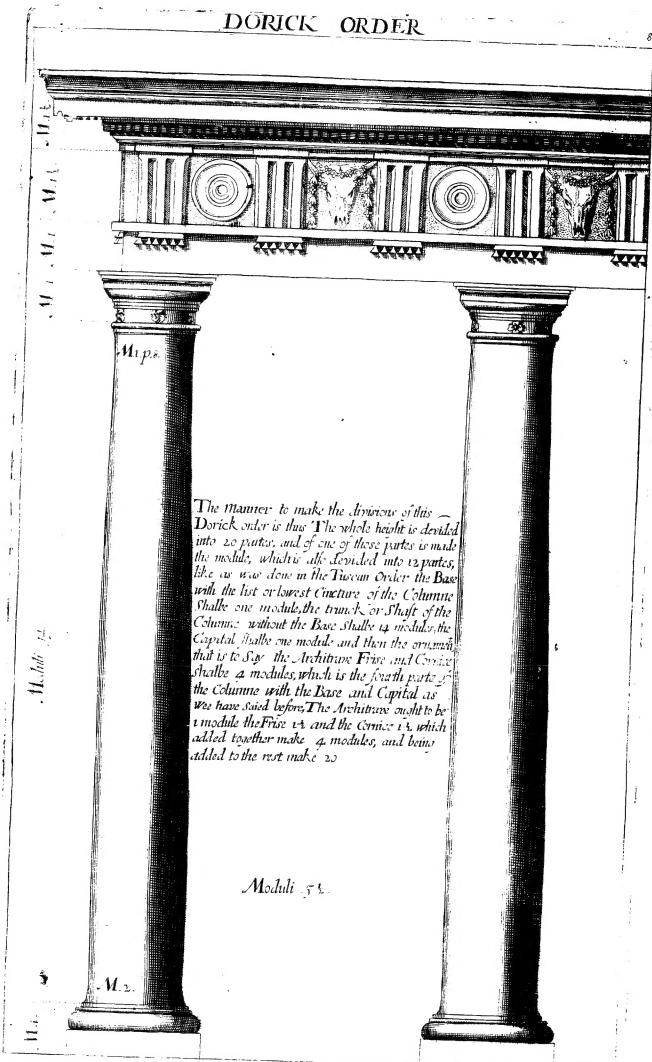
Although a pedestal is seldom made to the Tuscan order, yet have I put it here in design to follow order, giving you to understand that in the five orders I have observed it for a general rule that the pedestals with their ornaments ought to be a third part of their Column with Base and Capital, as all the ornaments above, that is to say, the Architrave, Frieze and Cornice ought to be a fourth part of the same. Form which being understood & presupposed there ariseth this great facility in the works that belong to make any of these five orders after the height which it ought to be determined it is to be divided into 20 parts with its ornaments (that 3 parts being left above for the Architrave and 2 below for the pedestal, the 12 parts remaining are for the height of the Column with the Base & Capital, which being taken, & making the division of the moduli, according as it shall be either Corinthian or Dorick, or the other orders, & then the whole order is made by that moduli divided into its parts, as shall be seen in its due place. At the bottom of the Column Beccata Regola or lot CTew Della Bluth Elstello a name most general and used indifferently in all the measures whether they be lesser or greater FGnom, & the Pedestal H is to be the Blith of the Pedestal,



Having before described in general the principal measures for drawing the Tuscan order, I have here and in the foregoing page, defined the parts in great to the end that you may see particularly the division of every one of the several parts, together with their proportion, and that the clearness of the designs with the numbers adjoined may be sufficient to make you understand the thing without many words, as any one may easily know of himself with small consideration.

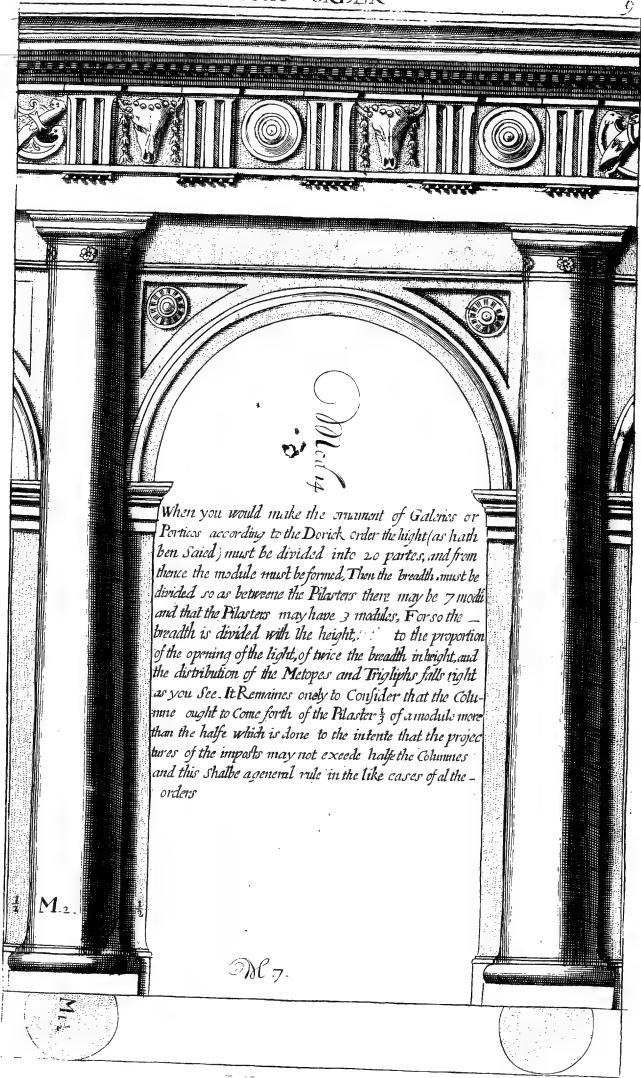
A: Cnobe. B: Rundel. C: Listello. or: Regula. D: Corona. or: Dropstone. E: Listello. F: Cymatium. G: Face. H: Facia or List of the Architrave. I: Architrave. K: Chimatum or List of the Abacus. L: Abacus. M: Echinus. N: List. O: Fis. of the Capital. P: Arrayed. Q: Collar of the Column. R: the Body of the Column.

DÖRICK ORDER

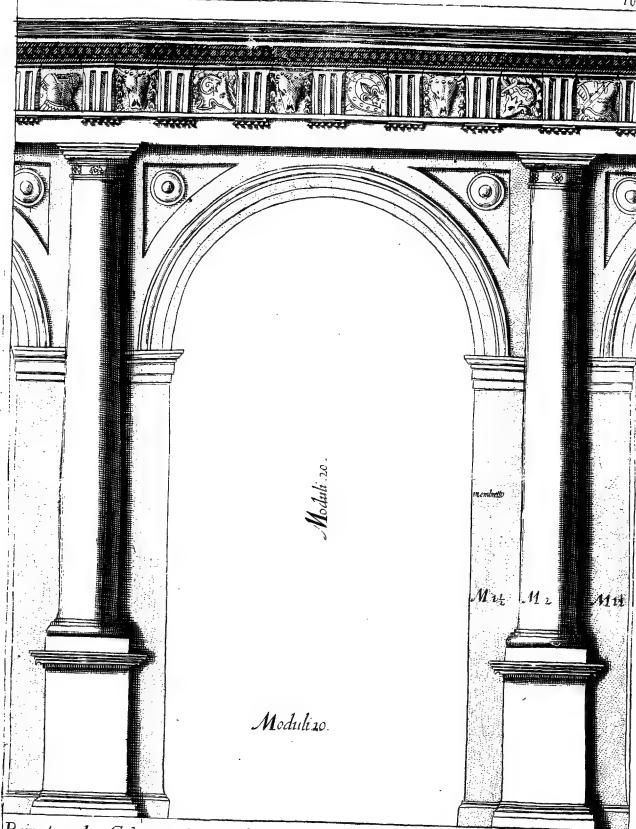


The manner to make the division of this -
Doric order is thus The whole height is divided
into 20 parts, and of one of these parts is made
the module, which is also divided into 12 parts,
like as was done in the Tuscan Order. The Base
with the list or lowest Part of the Column
shall be module, the trunk, or Shaft of the
Column, without the Base, shall be module, the
Capital, shall be one module, and then the ornaments
that is to say, the Architrave Frieze and Cornice
shall be modules, which is the fourth part of
the Column with the Base and Capital as
we have said before. The Architrave ought to be
1 module, the Frieze 4 and the Cornice 3, which
added together make 8 modules, and being
added to the rest make 20.

DORICK ORDER

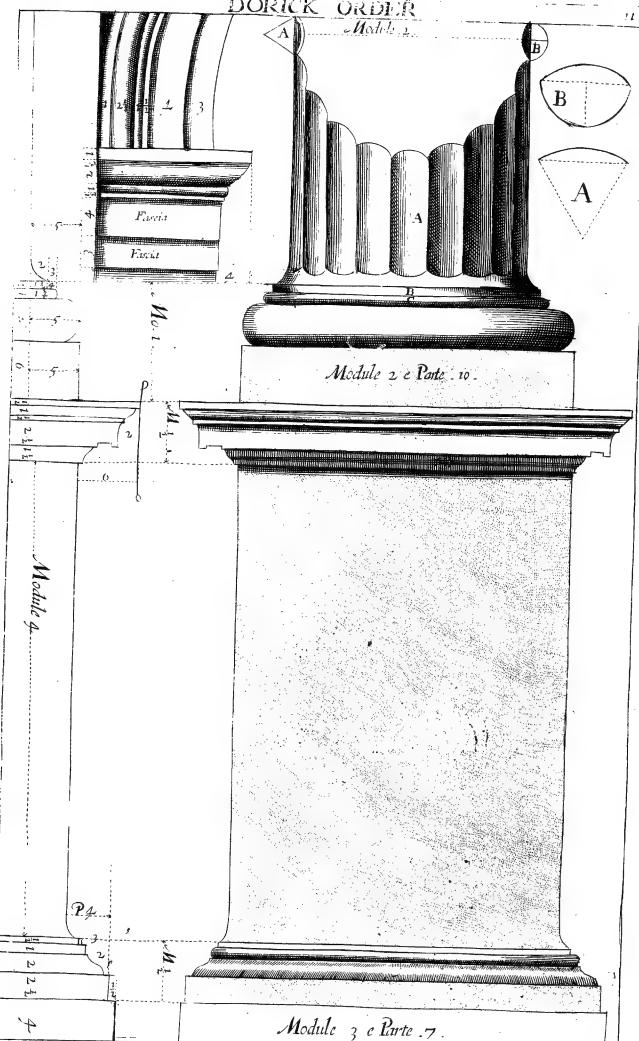


When you would make the entrament of Galanis or
Porticos according to the Dorick order the light (as heards
ben Said) must be divided into 20 partes, and from
thence the module must be formed. Then the breadth must be
divided so as between the Pilasters there may be 7 moduli
and that the Pilasters may have 3 moduli. For so the
breadth is divided with the height. to the proportion
of the opening of the light, of twice the breadth in height, and
the distribution of the Metopas and Triglyphe full right
as you See. It Remaines only to Consider that the Colu-
mnes ought to Come forth of the Plaster $\frac{1}{2}$ of a module more
than the halfe which is done to the intente that the proje-
ctures of the imposts may not exceed halfe the Colunmes
and this shalbe a general rule in the like cases of all the
orders



Being to make Galeris with their pedestals according to the Dorick order the wholt height ought to be divided into 25 parts and $\frac{1}{3}$, and one of those parts Shalbe a module, the breadth between the pilasters Shalbe 10 modules, and the breadth of the pilasters Shalbe 5 modules for so the distribution of the metope, and Triglyphs Shal fall out right and the vowe of the Arches in such proportion that the height shalbe double to the breadth which in height as you may see is of 20 modules.

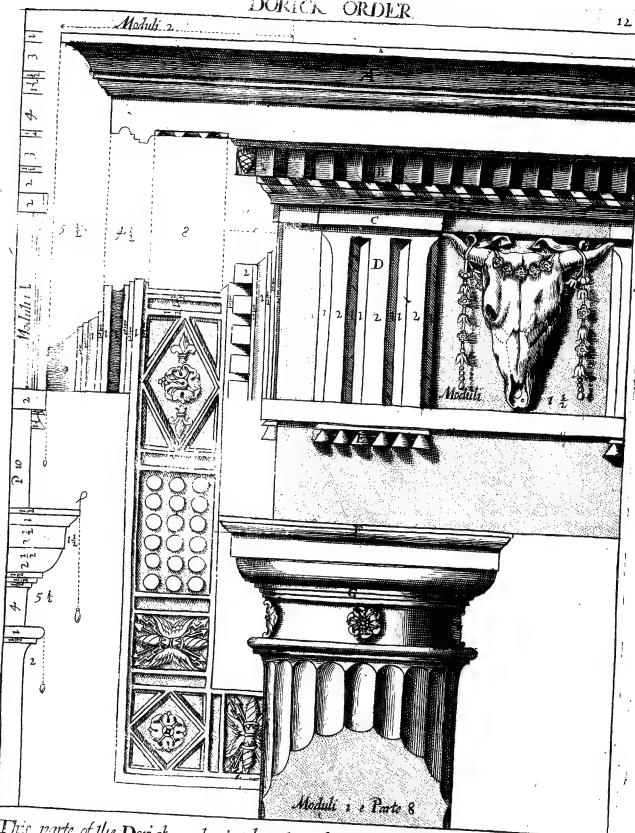
DORICK ORDER



The Pedestal of the Dorick order ought to have 5 modules and $\frac{3}{4}$ in height, the impost of the Arch designed there above one module and the particular numbers thereof are to be divided according to the members as they are there set down. At the Capitals of the Column B the lowest Circum of the Column which ought so to be understood of all the orders C Ranck or little staves.

DORICK ORDER

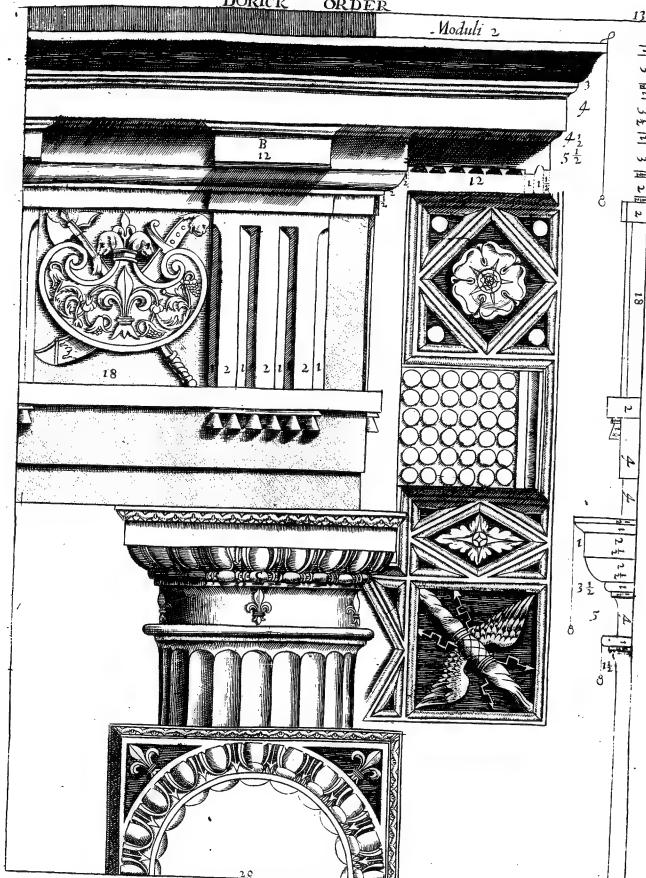
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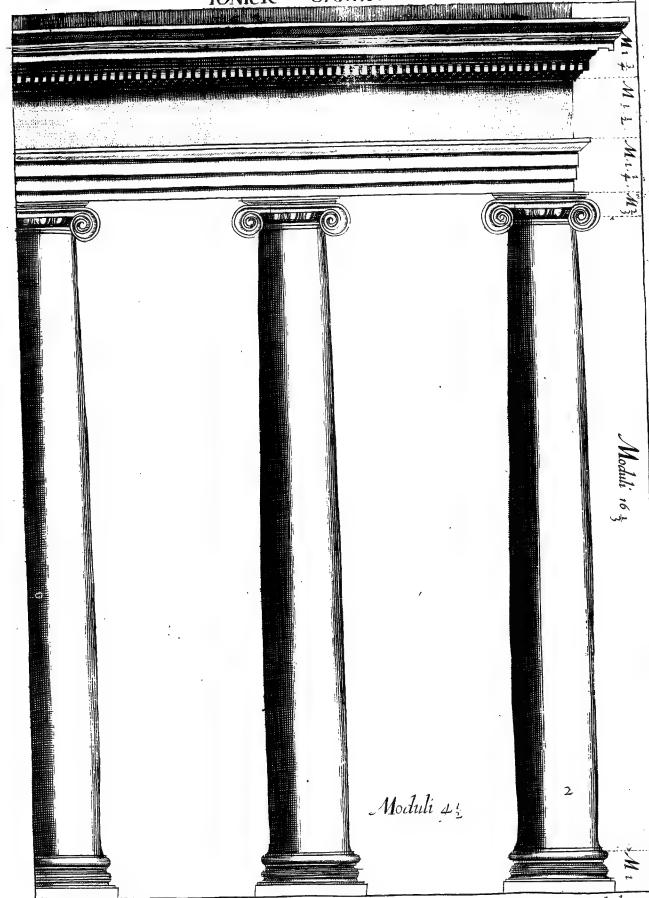
This parte of the Dorick order is taken from the Theater of marcellus at Rome, as I have said in the preface by way of example, and being designed it retains the same proportion of hollow of the upper list B Denticuli, C Capital of the Triglyph, D Triglyph in which the parts inward are called Channels and the square space of the frieze which Remaines in between one Triglyph and the other is called metope E Guttae, drops, or small bels F Guttatum G Antulii, enclosures or Lists

DORICK ORDER.

Moduli 2

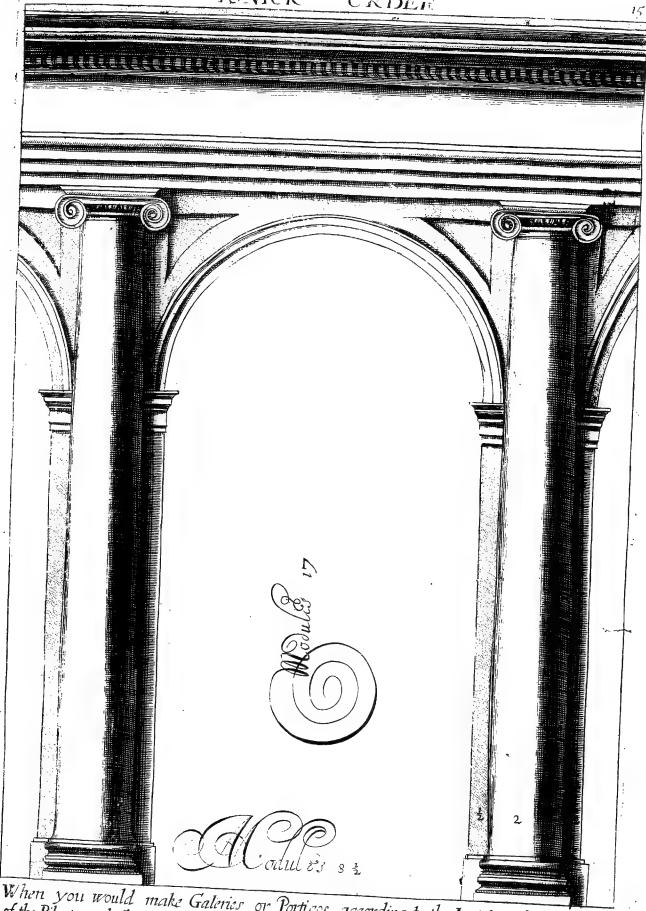


This other piece of the Dorick order is taken from divers reliques amonge the antiquities of Rome, and such a composition is made thereof which I have found to prove wel in works. A Gomatum, B Modilions a name by which They are al called althoght they be of different forme, when they doe the office to sustaine the Cornice, C Astragal.

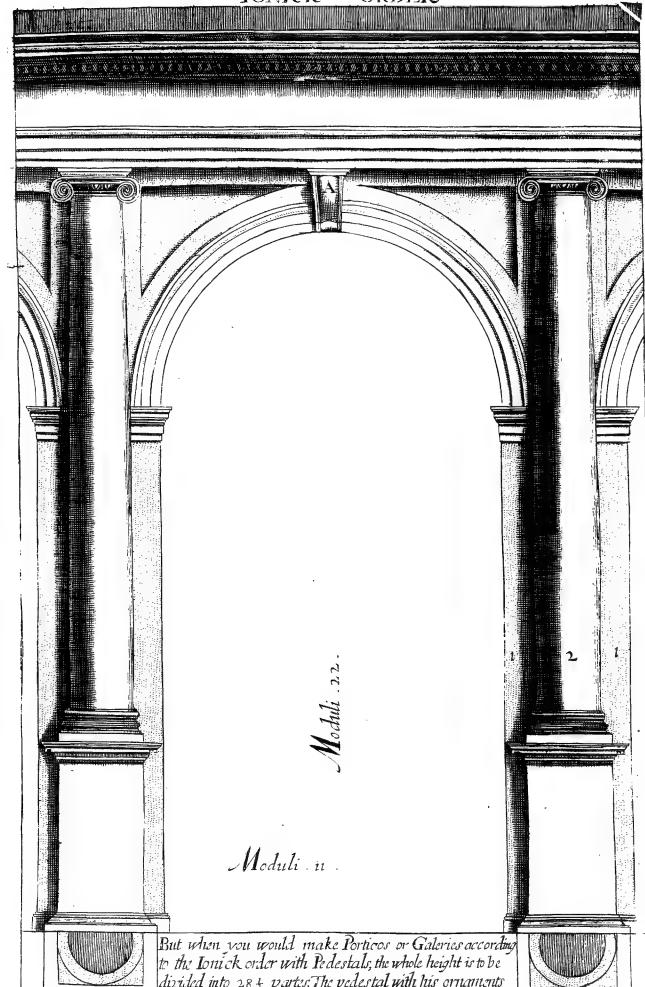


Moduli 4 1/2

Being to make the Ionick order without pedestal, the whole height ought to be divided into 22 4 parts; and of one of these parts is made the moduli, which is divided into 12 parts, because this order being more gentle than the Tuscan and Dorick, hath else the parts thereof more slender; The Column ought to have 18 modules comprehending the base, and Capital, the Architrave 1 1/4 module, The frieze 4 1/2, the Cornice 1 1/2 which numbers being added together, make the Architrave Frieze and Cornice 4 3/4 modules, which is the 4 parts of 18 modules the height of the Column.



When you would make Galeries or Porticos according to the Ionick order, The breadth of the Pilasters shalbe 3 modules: and the distance between the Pilasters shalbe 8 $\frac{1}{2}$ modules, to be observed constantly in all works of the like ornament; if necessary doth not Continue to doe otherwise



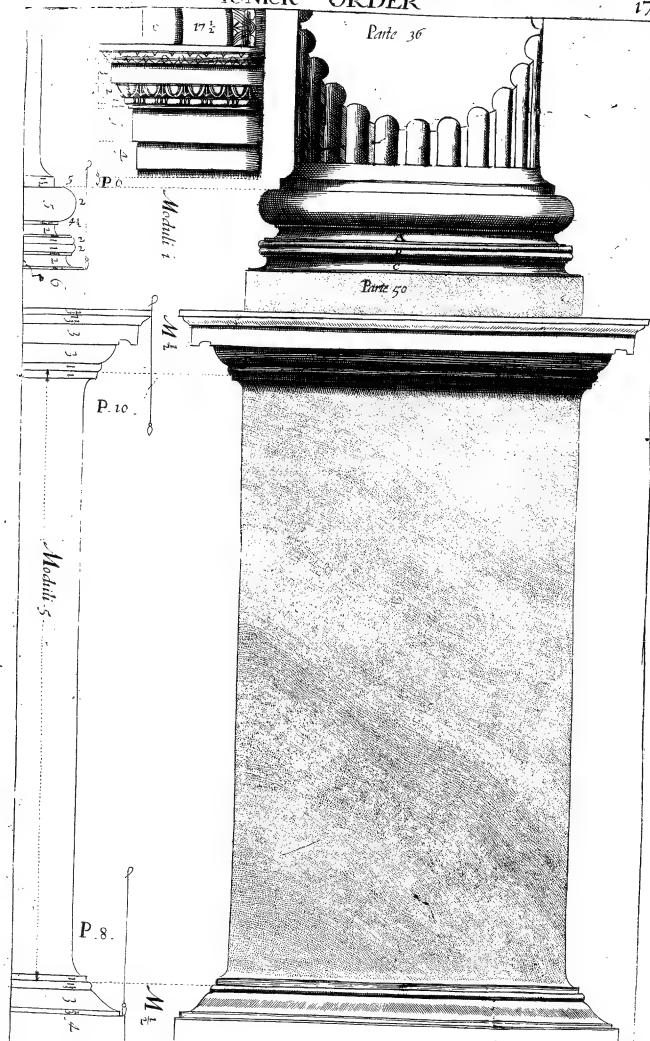
Moduli . 22.

Moduli . 11.

But when you would make Porticos or Galerias according to the Ionick order with Pedestals; the whole height is to be divided into $28\frac{1}{2}$ parts. The pedestal with his ornaments being 6 modules, which is the third part of the Columnne with base & Cystra, which is to be observed in all the orders as we have said. The breadth between the Pilasters shall be 1 module, the height of the arch 22 modules. The breadth of the Pilasters shall be 4 modules, as you may see now in the plan in the dozen.

IONICK ORDER

17

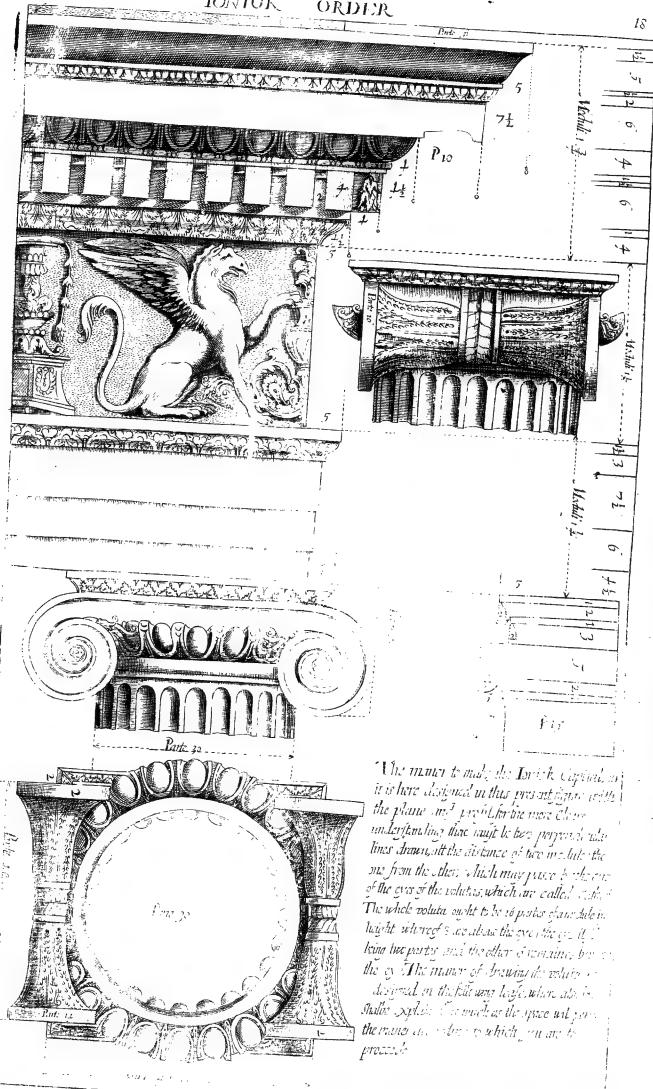


The column of the import set above is one module in height, and the projection thereof is $\frac{3}{5}$ the parts. The members may be known by the numbers, as also those of the pedestal and base.

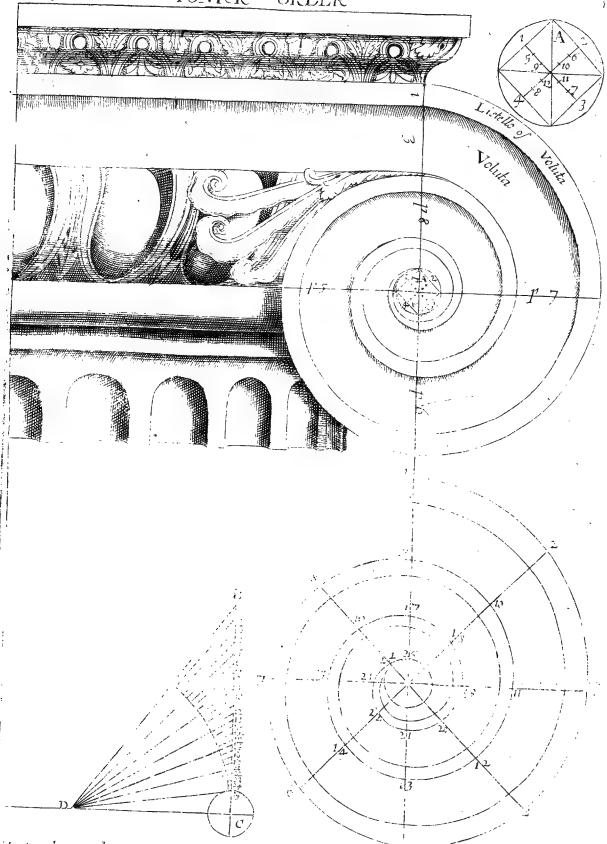
A. Scotia or upper hollow. B. Astragals or Rims.

IONIC ORDER

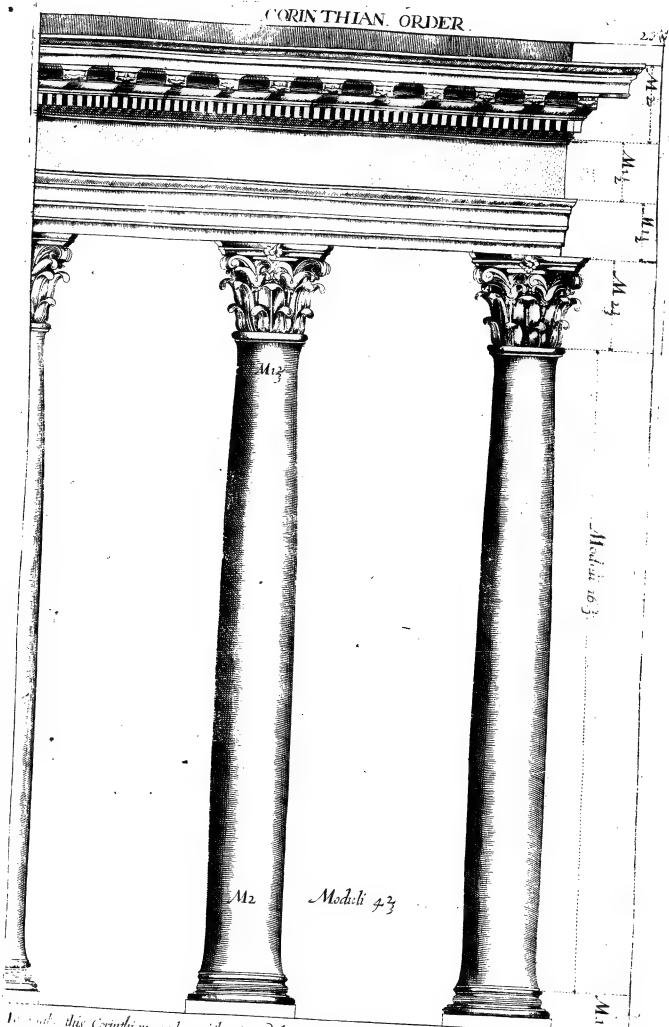
18



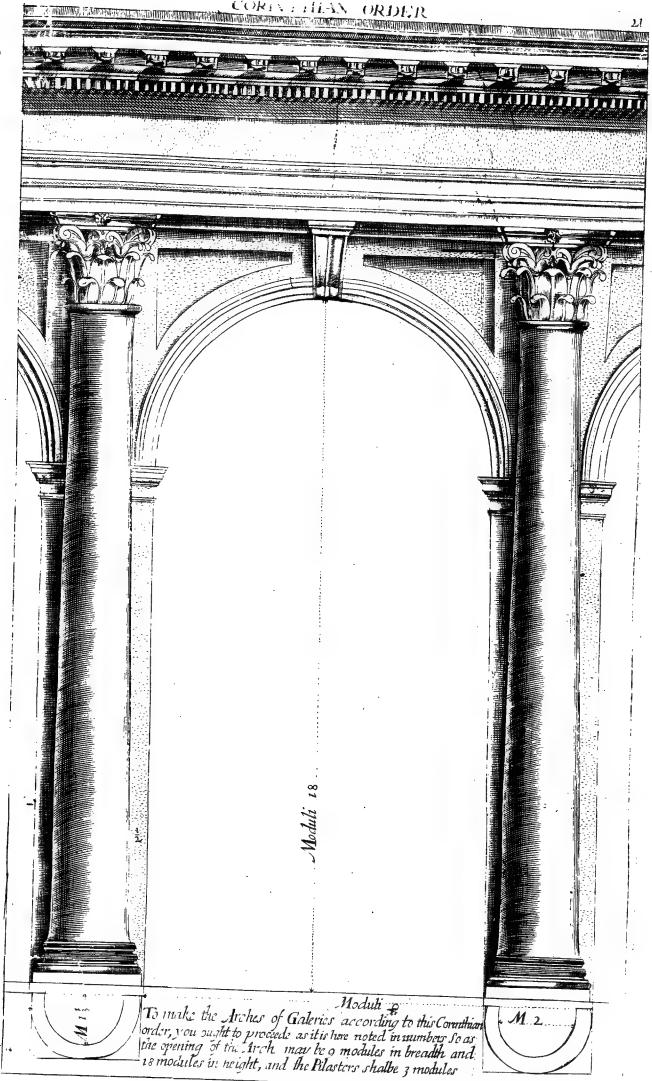
IONICK ORDER



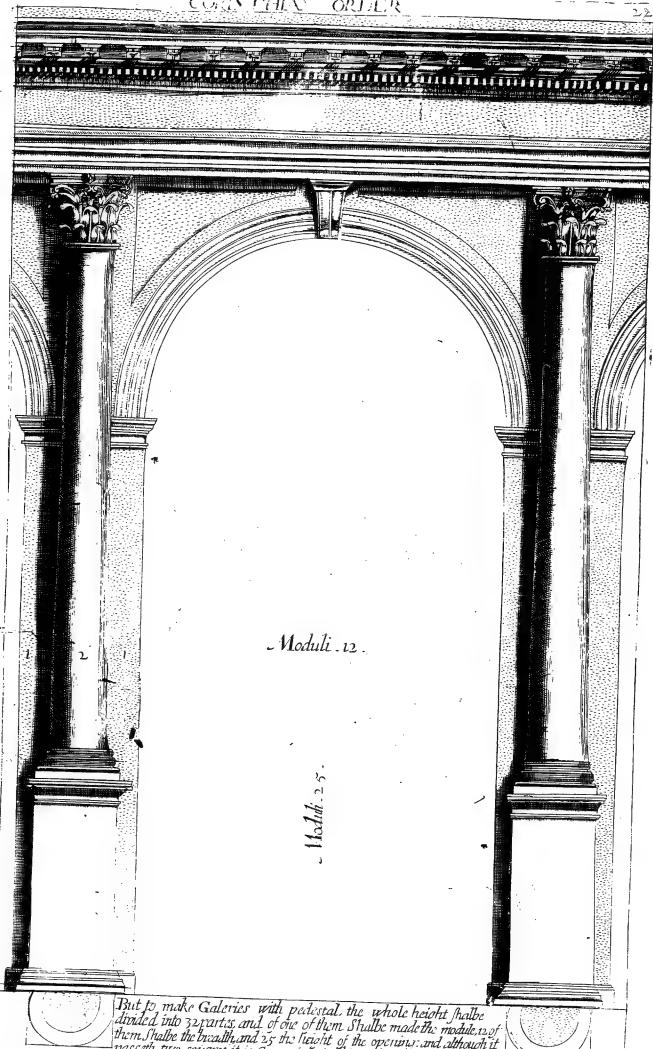
CORINTHIAN ORDER



In this Corinthian order without a pedestal, the whole height is divided into 25 parts, and the 1000
considered each of one of them, which is divided into 18 parts as it was in the Ionick order, the other principal
dimensions are seen in the figure, and the distance from one column to the other ought to be a modular and
so that the entablature above be not overcharged, as to accomodate the massive above in the corners as they
are in any order, as also to the middle of the Column in the said order, leaving



To make the Arches of Galeries according to this Corinthian order, you ought to proceed as it is here noted in number so as the opening of the Arch may be 6 modules in breadth and 12 modules in height, and the Pilasters shall be 3 modules



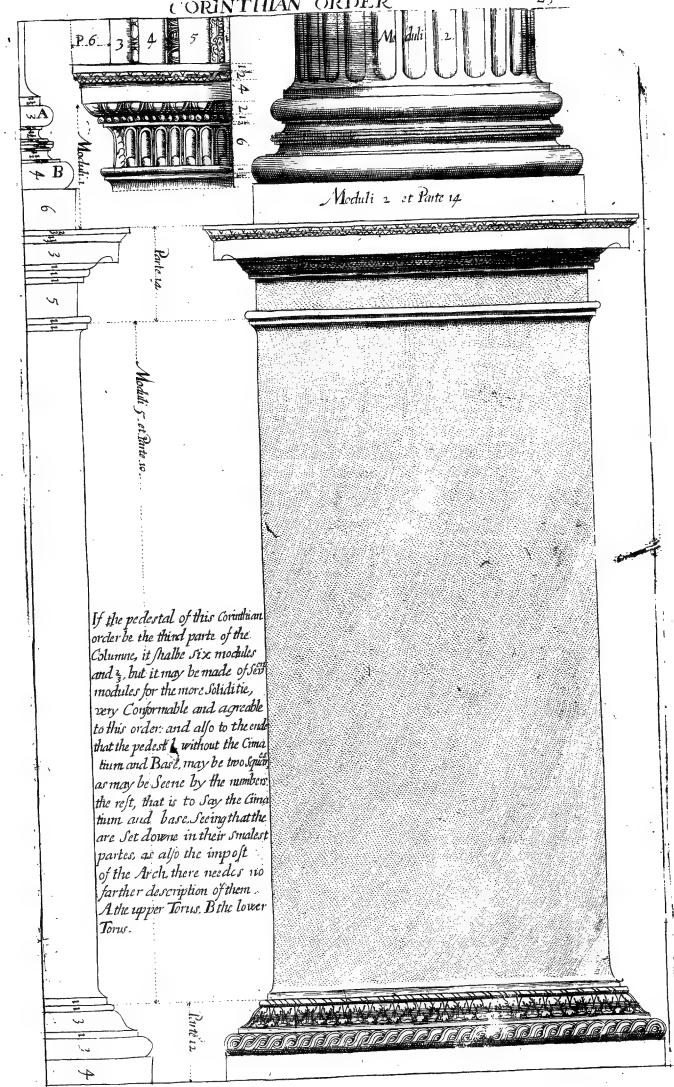
Moduli . 12 .

Moduli . 25 .

But to make Galleries with pedestals, the whole height shall be divided into 32 parts, and of one of them Shalbe made the module of them, shallbe the breadth and 25 the height of the opening; and although it passeth two square, it is convenient in this order in respect of the advancement thereof, that the pilaster shall be moduled as it is set down in the design.

CORINTHIAN ORDER

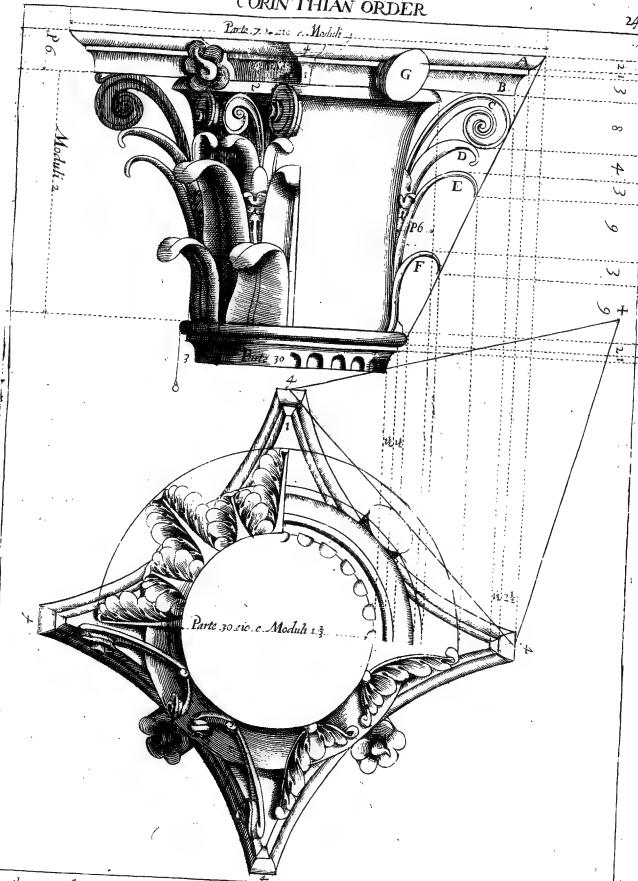
23



If the pedestal of this Corinthian order be the third parts of the Column, it shall be Six modular and $\frac{1}{2}$, but it may be made of Seven modules for the more Solidity, very Conformable and agreeable to this order, and also to the end that the pedestal, without the Capital and Base, may be two Span as may be Seene by the numbers of the rest, that is to say the Capital and base, seeing that the are Set downe in their smalest parts, as also the impost of the Arch, there needes no further description of them. At the upper Torus. B. the lower Torus.

CORINTHIAN ORDER

24

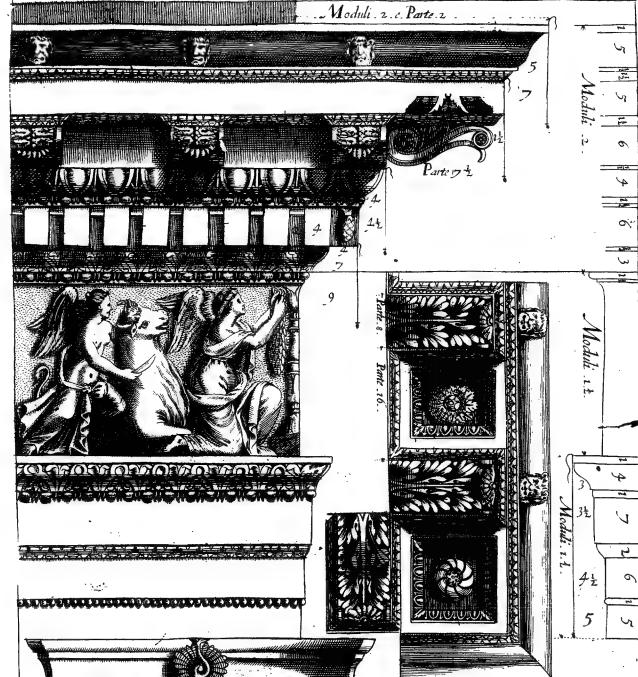


By the ground plat and profil of this Corinthian Capital al the measures may be knowne, by the ground plat the breadths are measured by making a square whose diagonal line shalbe a module, and on one of the Sides of the square is made an Equilateral triangle as you see in the figure, and setting one foot of the Compas in the Angle marked F the hollow of the Abacus is drawn, in the profil the height of the leaves, stems and abacus and the extente of the leaves and stems is taken by the line which comes from the point of the Abacus to the round of the Column, as may be seen by the designe of the profil the rest may be easily understood with a little Con'deration
 And together are called the Abacus of the Capital, but for better understanding A is taken for the Circumf. of the Abacus, C the stem, D the leaves, E the middle leaves, F the underleaves, G the flower.

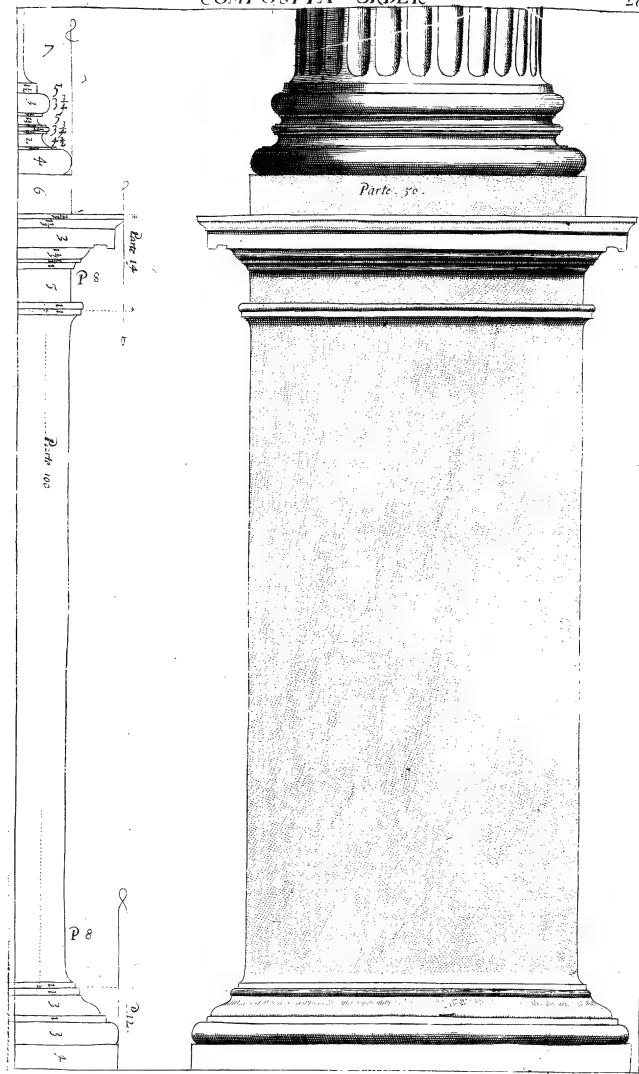
CORINTHIAN ORDER

Moduli. 2. c. Parte. 2.

25

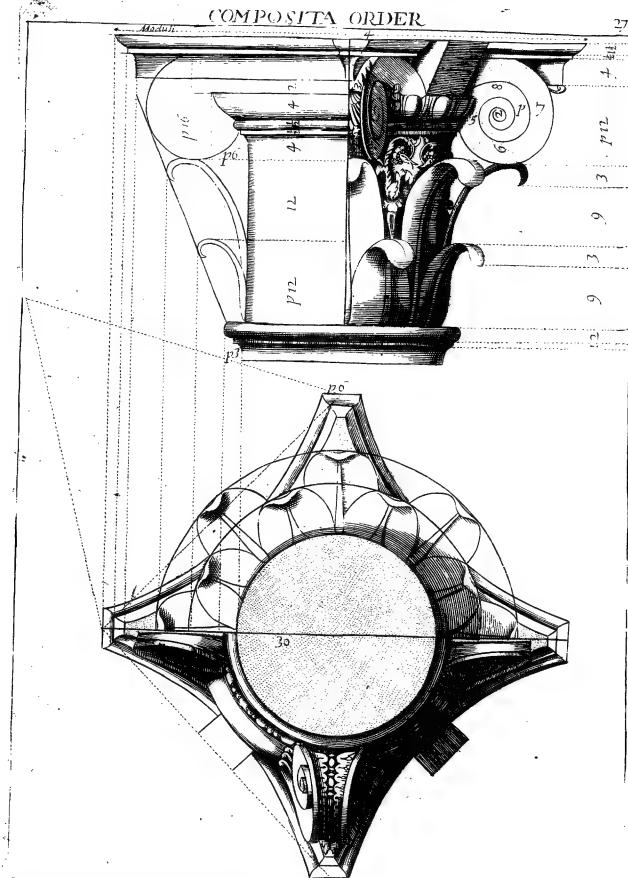


This Corinthian Corrice is taken from divers places at Rome, & principally from the Pantheon or Temple of the round, and from the three Column which are in the Roman market, and Compaing their principal members. I have Set down their rule before not differing any thing from the ancients; and reducing it to that proportion, that a modilione is over the middle of the Column, and that the eggs dentiles anchor and sponghis awere directly to the other, in good order as you may see the meausures are supplied by numbers made of modules and parts of modules, the module being divided into as hath bin Said



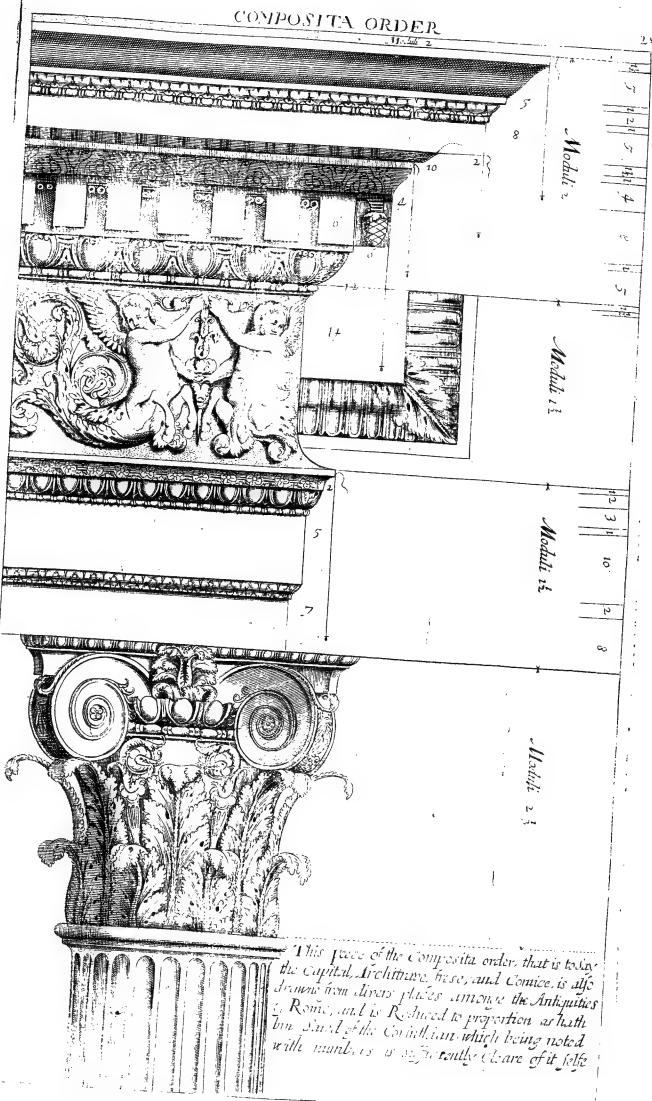
This Composita Pedestal keeps the proportion of the Corinthian and hath no other difference of members but in the Cymatium and basement, as may be seen. Yet because the ornaments of the Composita have the same proportion with the Corinthian, I have supposed it not necessary to make these Column and Archs apart, referring to the Corinthian Column and Archs. Only I have given the diversity of the Base and Capital, and other ornaments as may be seen in their parts.

COMPOSITA ORDER



This ground plat and profil of the Composita Capital proceed in the same manner as the Corinthian before described, it only differ in this, that where the Corinthian hath its stems, the Composita hath volutas made after the same manner with the Ionick. The ancient Romans, taking one part of the Ionick, and another part of the Corinthian have made this Composition to unite together as much as was possible, at that which it was brought in one only part.

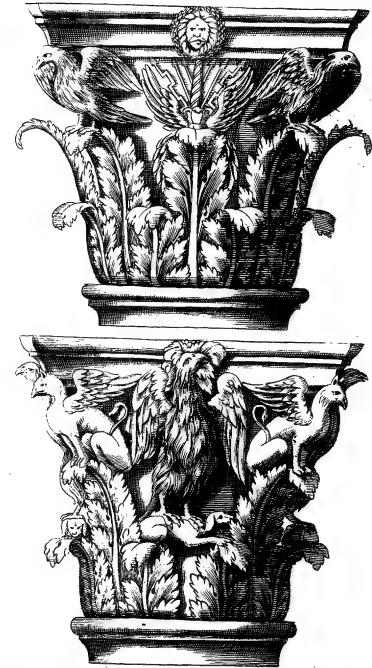
COMPOSITA ORDER



This species of the Composite order, that is to say, the Capital, Architecture, base, and Conice, is different from divers places among the Antiquities of Rome, and is Reduced to proportion as hath been said of the Corinthian which being noted with number, is as follows, clearlye of it selfe.

COMPOSITA ORDER

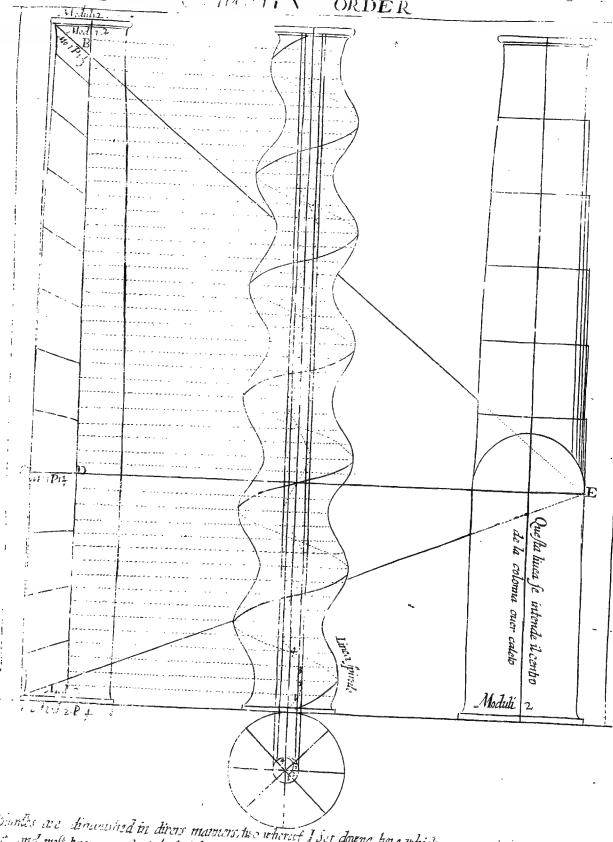
20



Among the antiquities of Rome there are found almost infinite varieties of Capitals which have no proper name but may be comprehended in all other orders than the several word composta, and also they follow the principal measures of other Capitols derived only from the Ionick and corinthis. It is true that in some of them we shall see the images of living creatures as heads of horses in other Orders, and in others divers other things according as they had their purpose in their designes as may be judged by the present designs which hath a eagle in the middle, & a plaine of the flowers & faces of nymphs with headdresses in the corners, and early that was in a temple consecrated to Jupiter the king, may be said to be of other which hath a plaine in place of the 1st and 4th eagles in the middle with a dog in their claws, that it was appropriated to another of their gods, the plaine except the images of the living creatures, is like to the corinthis.

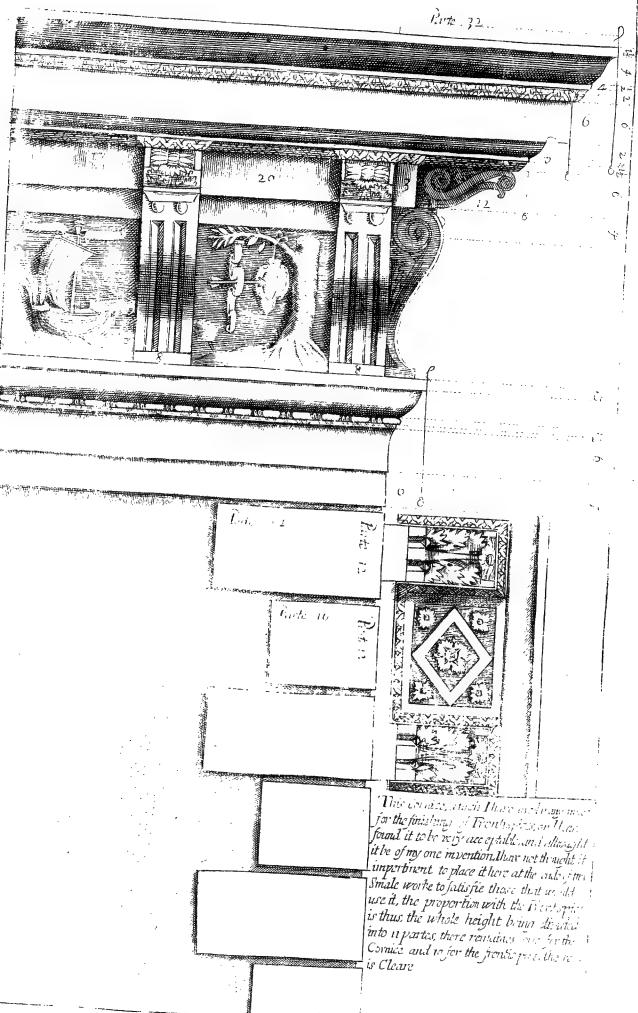


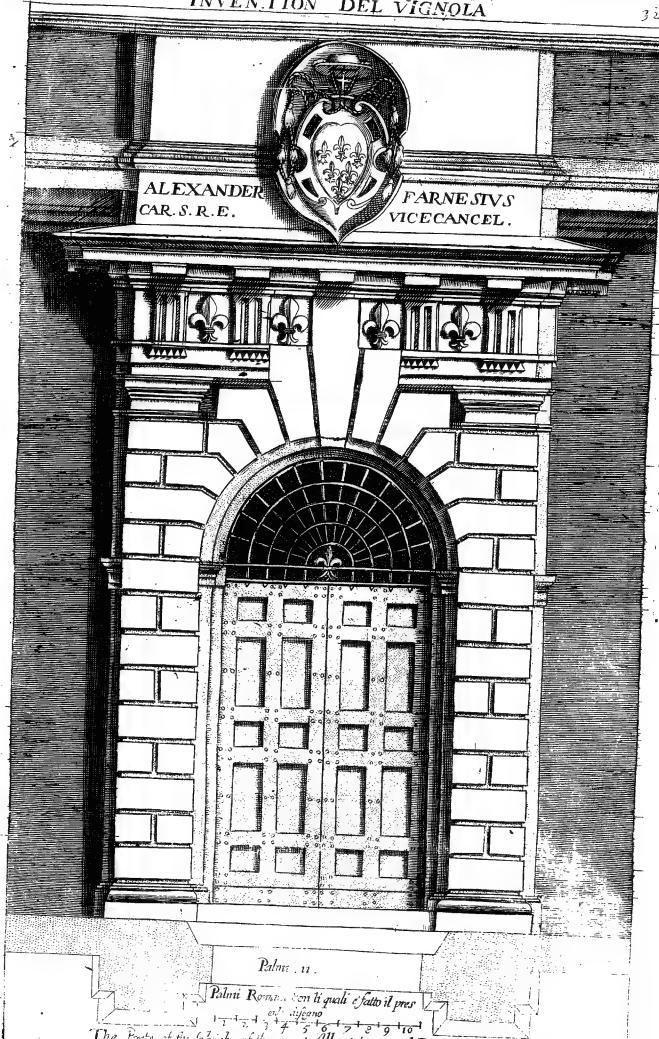
CONTINUATION ORDER



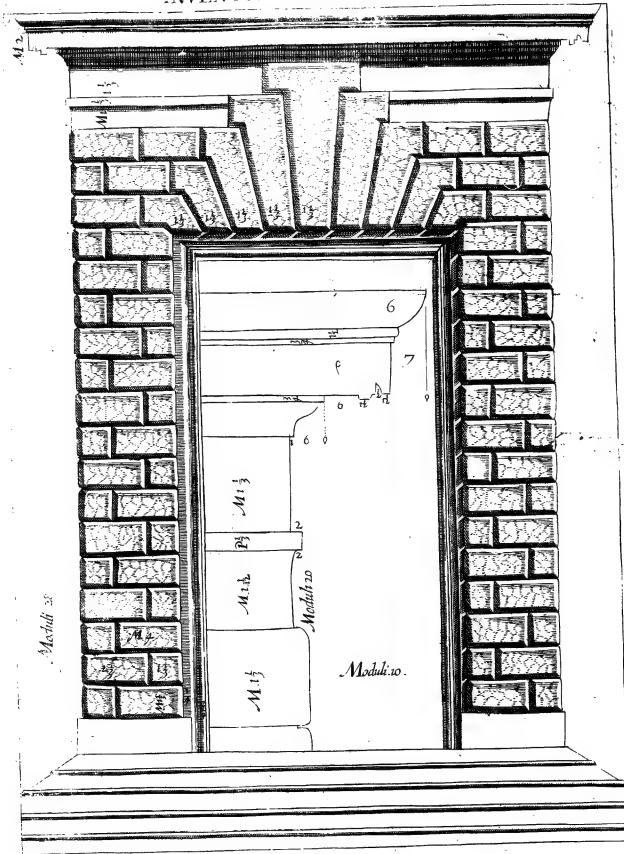
COMPOSITA ORDER

31





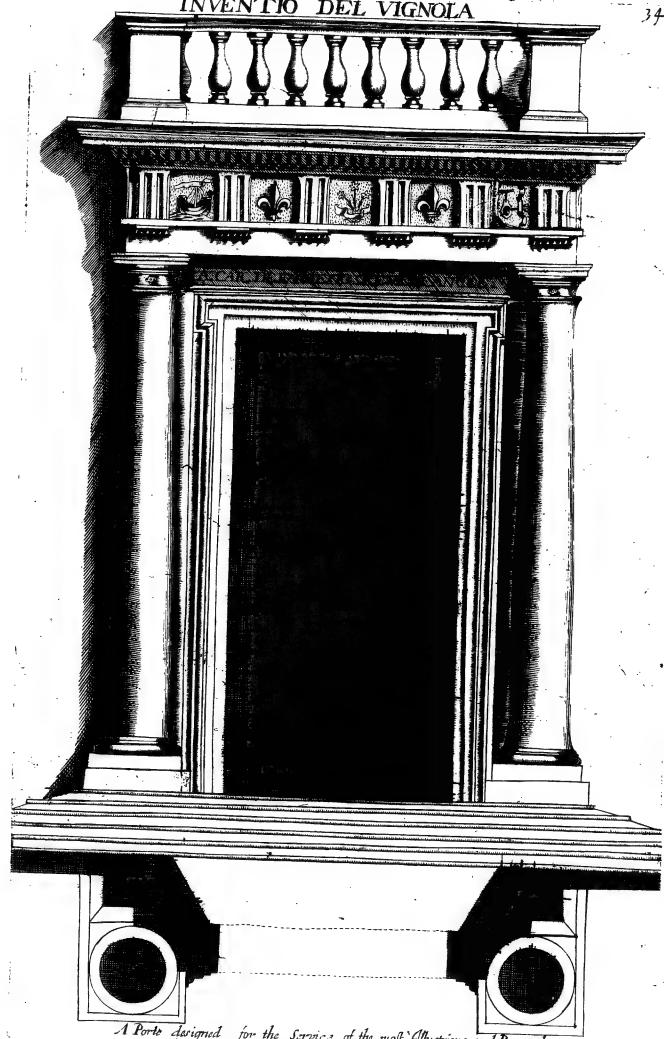
Palm. 11.
Palmi Romani, con li pechi fatto il pres
1 2 3 4 5 6 7 8 9 10
1 2 3 4 5 6 7 8 9 10
The porte of the jardyn of the most Illustrious and Rewarde, Cardinal
Farnese at Capranda



This Porta is of Rustick work, and the stones are so well Composed together, Although there were neither Morter nor any other mixture, it were sufficient to rule all the structure by it never so great.

INVENTIO DEL VIGNOLA

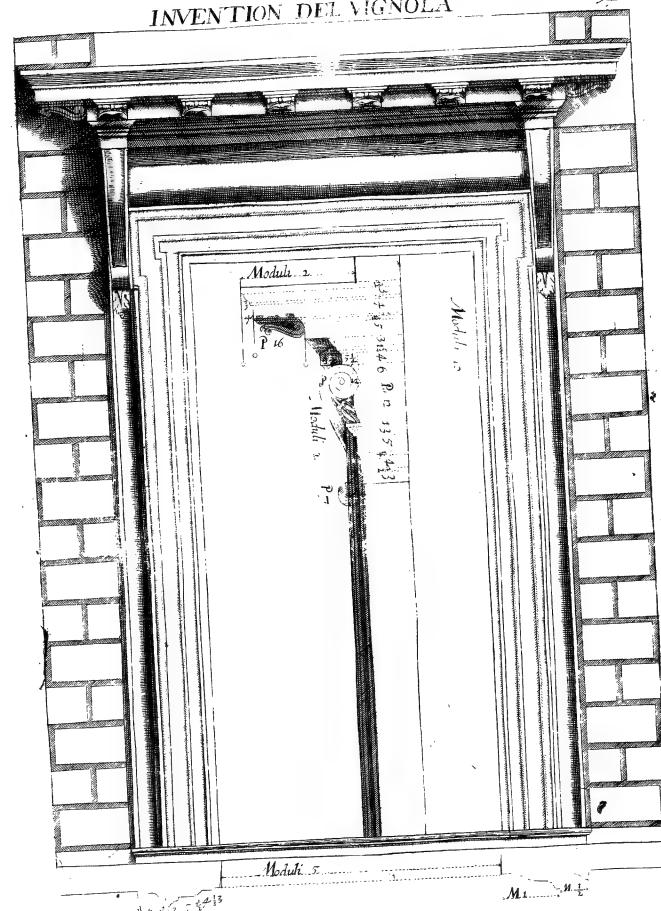
34



A Porte designed for the Services of the most Illustrious and Reverende
Cardinal Farnese for the Principal entrance of the Palais of the Chancerie

INVENTION DEL VIGNOLA

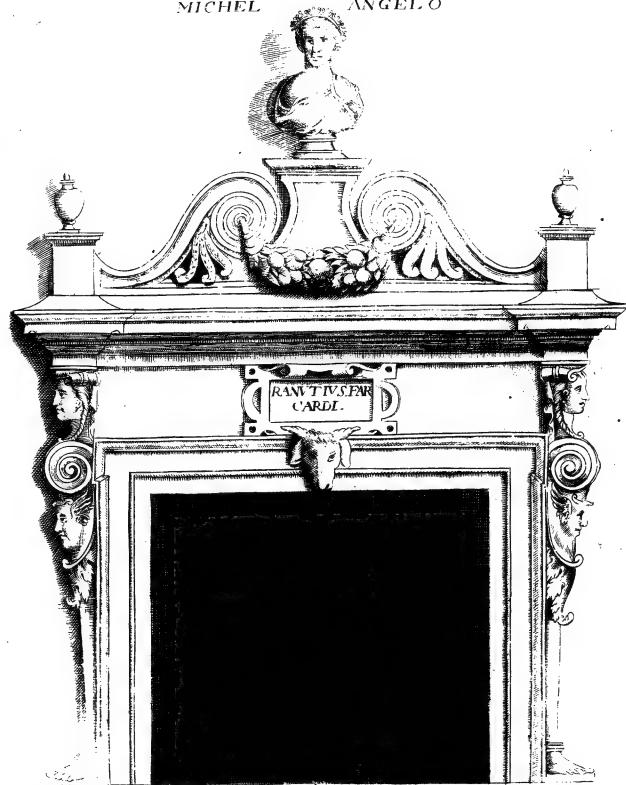
34



The Porte of St. Laurence in Damasco, a work of Vignola,
although the plan is of other Architects



MICHEL ANGELO



This Chair is made
from the
Chair
of Michelangelo
in the
Palace
of
Rome

MICHEL

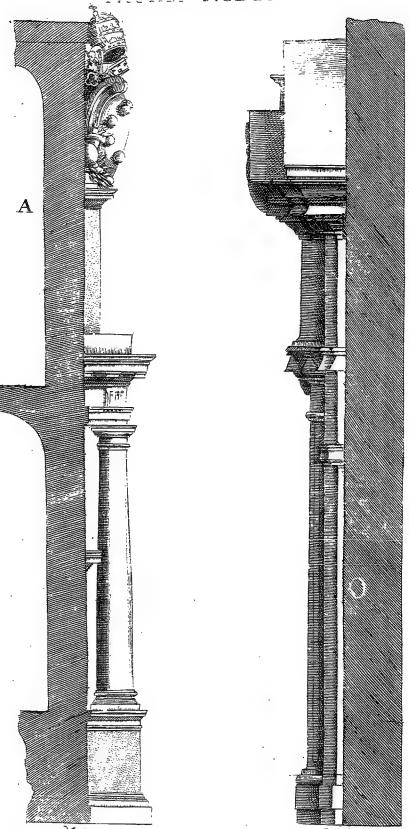
ANGELO

77



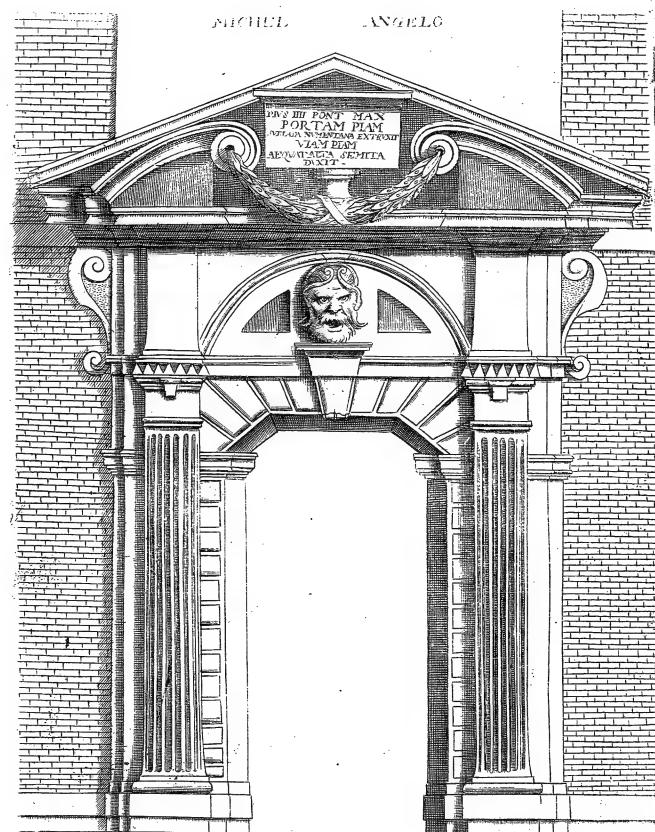
The Porta Pia, and designed by Michelangelo
in the year of the Lord 1561.

MICHEL ANGELO



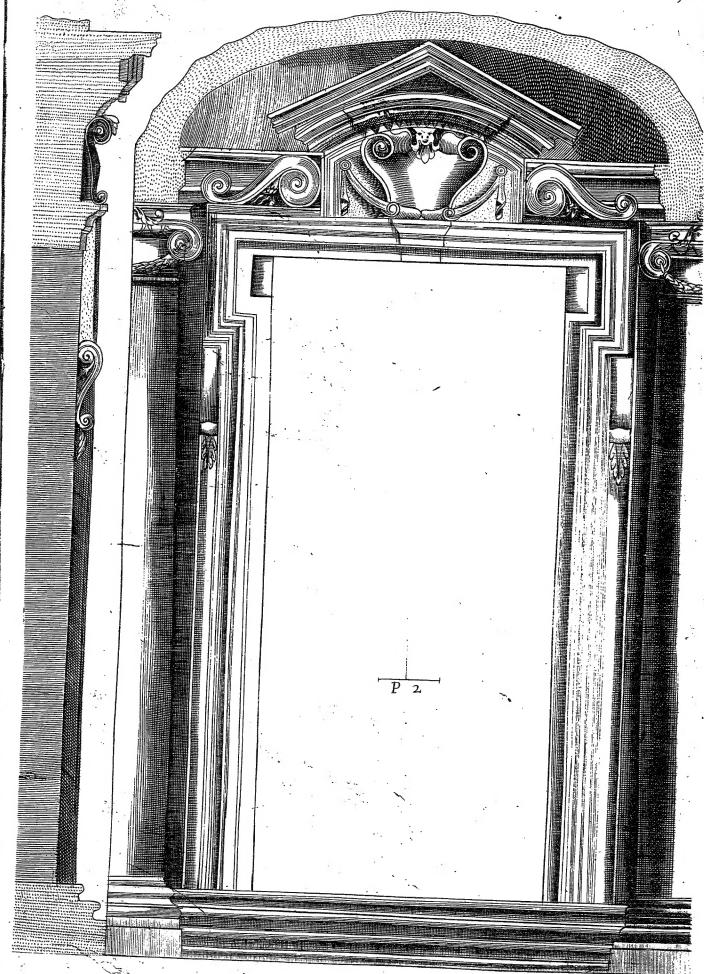
Padri 12
The design marked with A is the profile of the after
going Porta del Popolo
The design marked with B is the profile of Porta Pia

MICHAEL ANGELO



Porta Pia of the invention of Michael Angelo

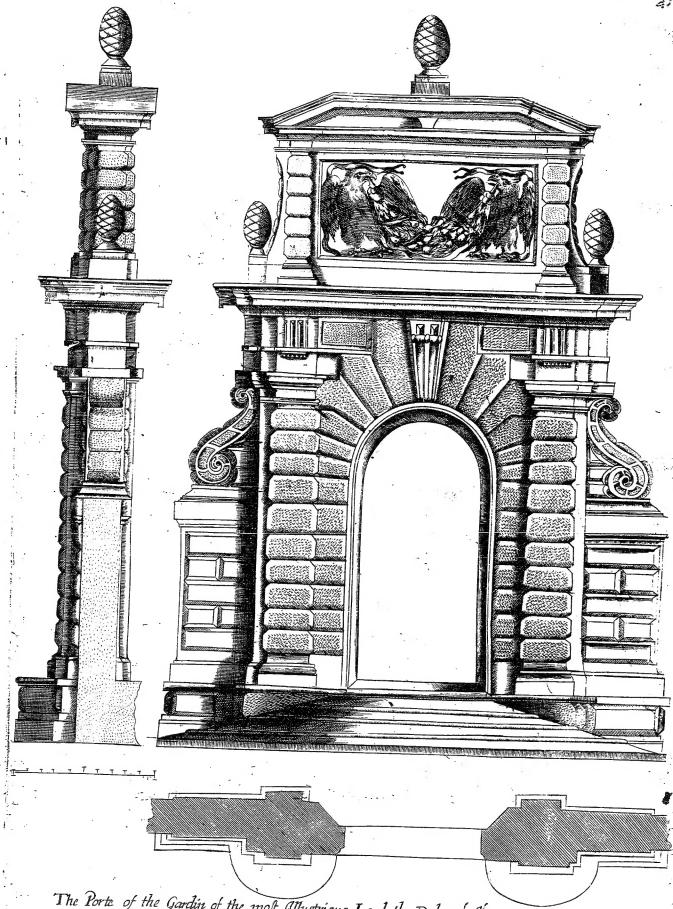
MICHEL ANGELO



P 2

A new work at the Capitole of the invention of Michel Angelo

MICHAEL ANGELO



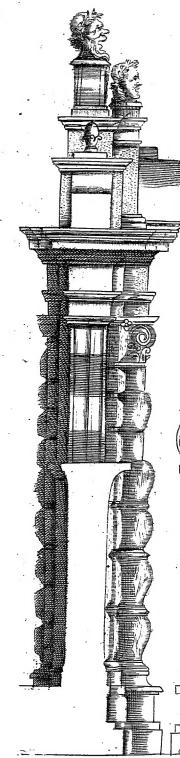
The Porte of the Garden of the most Illustrious Lord the Duke of Sforza

MICHEL ANGELO



The Porte of the vineyard of the most Reverende Patriarch
Grimano in Strada Ria

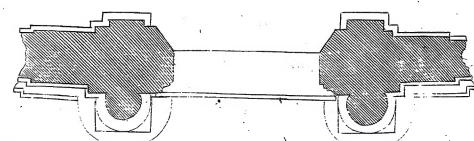
14
21
27
48
MICHEL



ANGELO



44



*The Porta of the Vineyard of the Cardinal of Sernanda, which begins at the foot of
monte Quirinale, and is extended to the top of strada pia anciently called alta Sernita.*